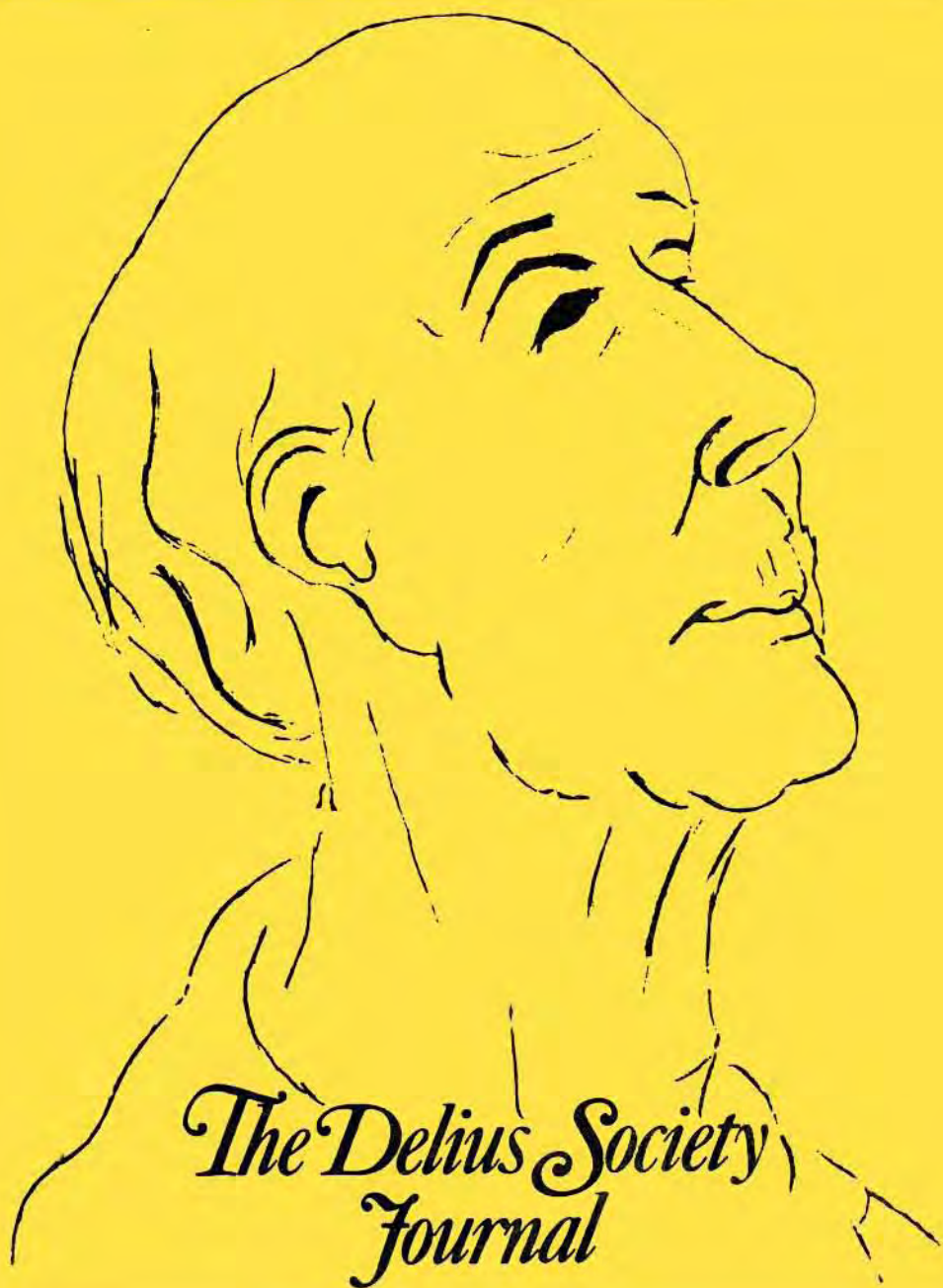

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*The Delius Society
Journal*

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● At about the time that this issue reaches members Eric Fenby, our President, will celebrate his seventieth birthday. No doubt the occasion will be marked in many ways: one of them is the publication of a book which is reviewed later in these pages. I am sure that every member of the Delius Society joins me in wishing him a very happy birthday.

● Not being the most avid collector of records I do not possess a copy of the current gramophone catalogue. Imagine my amazement, therefore, when Mr AC Harland sent me a xerox of the page on which Delius is represented. To begin with, the composer's country of origin is unforgivably stated to be Germany, and the entry then goes on to perpetuate a number of errors of both date and fact. The 'Caprice and Elegy' of 1930 is given the date 1925, and the First Dance Rhapsody (1908) is attributed to 1901. 'Hassan', to which substantial additions were made in 1923, is only given the date 1920. The first Violin Sonata, which was written during the period 1905-1914, is given the date '1914.c', which is misleading to say the least. Even the information given as to available recordings is not entirely accurate, as Mr Ray Osborne found to his cost when compiling the discography published in Journal No 48 (pp 14-23). As Mr Harland commented, '*Where do these people get their information from?*' At least Delius's date of birth was not given as 1863, which is one mercy!

● Some months ago there was an exchange of letters in the correspondence columns of 'The Daily Telegraph' on the subject of the full latin title of Dowson's poem 'Cynara' (more correctly spelt 'Cinara', as one correspondent pointed out). In response to a request for its origin, a reply gave Horace, Odes IV, 1.3-4. The literal meaning is *I am not what I was under the rule of the good Cinara*, and the metre is the Asclepiad, the full quotation in context being:

*non sum qualis eram bonae
sub regno Cinarae, desine dulcium*

Horace describes Cinara as one to whom the Fates gave brief years (IV.13. 22-3) and refers to her again in Epistles I.7.28 and 14.33. In Longaker's book on Dowson, Cinara has been reasonably identified as Adelaide Foltinowicz, the twelve-year old daughter of the family who ran the Poland restaurant in Soho.

● In Secretary's News No 4, John White mentioned that the only music by Delius scheduled for inclusion in the present London concert season was 'Sleigh Ride', down for three performances at the Fairfield Halls in December. A rueful letter from Mr Ray Martin tells me that when he went the programme was altered to include 'Mozart's' 'Sleigh Ride'! I wonder what Delius would have said about that?

● I was pleased to see that our old friend Steve Race included an excerpt from the unpublished Violin Sonata in B minor, recorded under the Society's sponsorship last year, in his radio programme 'My Music' on 24 February.

Christopher L. Redwood.

When London began to regain cultural equilibrium after the war, most of those involved in pre-war theatre life had to start again on the bottom rung of the ladder. Among them was Basil Dean who was perhaps luckier than some because he had been involved with troop entertainment, having been given a territorial commission, and he had worked hard to establish a social life for those in the Services. Nevertheless a civilian job had to be found, or perhaps one might say the civilian job found him - in the middle of Piccadilly's traffic. Dean had been lunching with his pre-war friend Alec Rea¹ and prior to saying 'good-bye' Rea asked his friend what he would be doing when the war was over. Dean made no firm reply - he didn't have one to make! - and Rea then proposed that he would finance a new theatrical company. With a *'Think it over and let me know'*² Rea disappeared into the traffic.

Dean hardly needed any persuading, but much hard work had to be put into the formation of this new company. The conglomerate name of 'Reandean' was chosen and past as well as new associates were invited to form the company, among them George Harris and EP Clift³. St Martin's Theatre was their home, but it had one disadvantage as Dean was to find out later: its stage was not large enough to suit his ideas for 'Hassan'. However that problem would be faced later. Meanwhile he wrote to Mme Flecker, who was now living in Paris, and told her of the new company and his more concrete plans for 'Hassan'. She came to London to discuss the long-awaited performance and there began a long 'diplomatic and undiplomatic'⁴ correspondence between them, with Alec Rea paying royalties before a date or place for the performance was set.

By now Dean had begun to think seriously about the production, and one of the major gaps to be filled was music. The poet had always wanted music⁵ and while Dean admits he had no musical knowledge, he knew exactly what he wanted and where it should occur. Mme Flecker wrote from Paris proposing Maurice Ravel, saying that *'a composer with a name like his will look well on the programme, whether his music be suitable or not, which very few people can tell'*.⁶ However, Ravel prevaricated: he was busy; he had other compositions in mind; could he read the play in French and how much music would he have to write?

1 Alec Rea: an early supporter of Dean and the theatre in the latter's Liverpool days.

2 Basil Dean 'Seven Ages' An Autobiography 1888-1927, (Hutchinson, 1970), p129.

3 EP Clift: manager of the latest garrison theatre at Catterick Camp.

4 Dean, op. cit., p181.

5 Ibid., p144. I can find nothing to elaborate on this.

6 Ibid., p144.

Nothing firm was fixed as Dean felt uneasy about collaborating with one who could speak little or no English.

Let me remind readers of the time lapse. Flecker had died early in 1915. We are now in 1920 and still no performance date is fixed. It is little wonder Mme Flecker was growing restless (soon to be followed by Delius) over the delay which was no fault of Dean's. But to continue: Dean and Harris had been working late discussing costume and scenery for 'Hassan' and their walk home took them past Covent Garden where an opera called 'A Village Romeo and Juliet' was being performed. Dean writes:

'... I had recently read a notice of this little-known opera and, on a sudden impulse, persuaded George to come in and listen to it. We crept into the back of a box and soon found ourselves immersed in the glorious music of 'The Walk to the Paradise Garden'. Never had I heard such a fountain of sound. I was enthralled. I turned to George and said: "This is the man I want for 'Hassan'". I wrote off the next day to Mme Flecker and told her that I was not going to wait any longer for Ravel's decision. I had made up my mind. I wanted Frederick Delius. I asked her to find out whether he would be interested. She replied that he was interested, adding: "Judging from his appearance - a bundle of quivering and spasmodic nerves - he is possibly a very good musician."

I decided to go to France to see the composer and to take Harris with me. From Paris we set out for Grez-sur-Loing. It was a sunny day in July, a day of pictures in the memory: the village street was quiet in the summer's heat, then the clanging bell while we waited at the door of the villa; in the cool interior Mme Delius, a tall, gracious hostess, waiting to give us luncheon and, after coffee in the lovely walled garden, to show us her pictures. Above all, there remains the vivid impression of the Maestro himself. Delius was unlike the popular idea of a composer. His thin, aesthetic face and precise diction suggested a professor, perhaps of philosophy, rather than a musician, while his faint North Country accent and brisk manner hinted at business training. We went through the play together, Delius agreeing without demur to the amount of music I required and the places where it should occur. The composer proved to be extremely businesslike in negotiation, totally rejecting the first draft agreement and making so many alterations in the final one sent to him that Clift was constrained to remark that this was "the most difficult gentleman I've ever had to deal with". Before the agreement was signed there was last-minute correspondence over the size of the orchestra. I had suggested twenty-one players, the composer demanded many more. Eventually we finished up with thirty-four. 7

Dean continues ... 'The greater part of the music was delivered with what I regarded as unwelcome speed, since I was still without concrete plans for the production. The additional interludes [Dean had overlooked music for the scene changes] that I had to extract from a loudly protesting composer are among the most enchanting items in a score that did more to bring Delius to the notice of his countrymen than all his previous work'. 8

7 Ibid., pp145-6.

8 Ibid., p146.

However, for all his elation over the most suitable music he could have hoped for, Dean had yet to find a suitable theatre. St Martin's, as I have said, was not large enough and Dean had precise ideas about the people he wanted to employ in the various posts vacant for the production, but these were busy professionals who needed a firm booking well in advance. 1923 saw Dean in hospital so let him continue the saga:

'... Messrs Grossmith and Malone 9 came to see me... Grossmith, after courteous enquiry, proceeded with much charm and circumlocution to broach the purpose of their visit. 'East of Suez' was still doing well, but plans for the future had to be made ... "Would I direct a revival of Arthur Pinero's 'The Gay Lord Quex' with himself as the gay lord?" In an inspired moment, induced possibly by a rising temperature, I thought, "Here is the opening for 'Hassan' at last!" After an appropriate show of diffidence I said: "Yes, I will do it for you if you will let me do 'Hassan' immediately afterwards." In such prosaic language was our bargain struck and the way to fulfilment of my promise made clear...' 10

'Hassan' became a reality at last! Dean was determined to match the quality of Flecker's words and the beautiful music with a lavish production. In May (1923) Dean was able to write to Mme Flecker and inform her that preparations for the production were under way. At the beginning of June Mme Flecker reported to Dean on the first production of 'Hassan' at Darmstadt. This production was based on an unamended Leysin typescript 11 which Flecker had sent to Savery in Germany. The script was later to undergo many alterations and changes of emphasis either by Dean or Flecker. Dean and Harris flew to Cologne and made their way through the French lines in the Ruhr to Darmstadt. Dean considered the performance to be a great disappointment for several reasons and he expressed reservations over the way Delius's music was handled. 12 The final scene, when Hassan decides to make the pilgrimage, was not played at all thus, in Dean's mind, missing the whole point of the play. There was a 'sort of procession across the end of the Garden, with somebody singing off-stage.' 13

So with hopes of a greatly superior production and a longer run than Darmstadt Dean was to pursue his ideal of making 'Hassan' the outstanding success he had been yearning to achieve for nine years. As he and his musical friends considered the piano score to be of the highest quality, both in itself and for the play, he 'determined upon similar distinction in all branches of the production'. 14

9 George Grossmith (1874-1935): star of the Gaiety Theatre.
JAE Malone: joint partner in managing His Majesty's Theatre with Grossmith.

10 Dean, op. cit., p179.

11 John Sherwood 'No Golden Journey' A biography of James Elroy Flecker, (Heinemann, 1973), p224.

12 Letter from Dean to Mme Flecker, 19 June 1923.

13 Letter from Dean to Delius, 19 June 1923.

14 Dean, op. cit., p182.

And so to overcoming the minor problems which cropped up. The stage of 1923 was governed by a censor and Dean was told the torture scene would prevent him from being granted the license. However the censor, Lord Cromer, read the play and Dean was able to convince him that the torture scene would not be realistically represented on stage and that problem was amicably solved. The next one was to find actors who could do justice



Henry Ainley (left) as Hassan and Leon Quatermaine as Ishak in the final scene of Basil Dean's 1923 production of 'Hassan'.

to Flecker's rich language. He chose Henry Ainley to play Hassan: an actor of the highest quality but unfortunately rather keen on liquid refreshment and as Dean writes: '*... a gentle nudge as one walked beside him at rehearsal was the only way to keep him in line. That and an amiable conspiracy with his wife, Elaine, to keep temptation away during the trying weeks of rehearsal...*'¹⁵ Leon Quartermaine played Ishak and complimented Ainley superbly. Malcolm Keen played the Caliph; Esme Percy played Selim; Cathleen Nesbitt played Yasmin; Basil Gill played Rafi and Laura Cowie played Pervaneh. In order to find the sufficient number of dancers who could do justice to Michel Fokine¹⁶, Dean's personal assistant¹⁷ was dispatched to various parts of Great Britain and Europe

15 Ibid., p133.

16 Michel Fokine: American choreographer who came over from America especially for 'Hassan'.

17 Roger Ould.

to hold auditions and then Willie Warde 18 was to make a preliminary choice from which Fokine would make the final selection for his ballets. George Harris was designing fabulous costumes and scenery on the Persian theme that Flecker had requested. Mechanical advisors were consulted to ensure the stability of the walls when the Caliph and his two companions were hoisted from 'The Street of Felicity' into 'The House of the Moving Walls'. The musical advisor was searching London, meanwhile, for the pavillon d'armide (camel-bell) which Delius had written into his score. These are just a few examples of the enormous amount of work and energy which was put into the mounting of this play.

Eugene Goossens 19 was engaged as guest conductor for the first two nights, after which he went to America and Percy Fletcher 20 took over. Goossens relates that he went to Grez late in the summer of 1923 to collect the music and to discuss various aspects thereof with Delius. He thought Delius was in a decrepit physical condition (they had been musical acquaintances earlier); his sight was failing and he showed evidence of the illness that was soon to cripple him totally. However, Delius talked animatedly enough of his music for the play and he was emphatic about its being meticulously rehearsed. 21

After much hard work and many frustrating moments the dress rehearsal finds Dean in charge for the last time. Tomorrow he will be a spectator. The dress rehearsal has its disasters - fortunately for the superstitious. The overture begins and everything continues smoothly until the scene change in Act One from 'The Street of Felicity by the Fountain of the Two Pigeons' to 'The House of the Moving Walls'. It is a scene change to test the skills of the most experienced theatrical technicians anywhere, and the quick change is longer than the interlude music. Goossens does what any conductor would surely have done - he repeated the interlude. At least he began to repeat it until a screech from an irate Delius: 'No, no, no, Mr Goossens. What are you doing? You mustn't play it twice!' stopped the orchestral flow. However that little drama was dealt with and the rehearsal continued, not without other difficulties.

Delius, an invalid now, sat with Jelka and Philip Heseltine. 22 Goossens thought that Delius was peevish at rehearsals, especially about tempi and dynamics. Goossens thought 'The Golden Road to Samarkand' was atmospheric and wistful, but it was not enhanced by The Merchants of Baghdad singing off-pitch back-stage. This of course infuriated Delius at the rehearsal and he demanded that the orchestra should be increased as the chorus obviously couldn't hear it back-stage. To this Dean

18 Willie Warde: veteran pantomimist and dancer.

19 Eugene Goossens (1893-1962): English conductor and composer.

20 Percy Fletcher: conductor and composer who took over conducting from Goossens and made the first recording of the 'Hassan' music.

21 Eugene Goossens, 'Overture and Beginners', (Methuen).

22 Philip Heseltine (1894-1930): some of the original full-score of 'Hassan' is in his hand.

replied: 'You can't have a larger orchestra Mr Delius. This production is costing enough as it is.' 23

20 September 1923 dawned with all the tension expected of the occasion. The theatre was packed for the first night and other theatres finished their plays promptly in order for the actors to be present for the final curtain of 'Hassan'. The play was acclaimed an unqualified success and



the review which pleased Dean most was from The Daily Telegraph which said '*the scenic marvels had not outpaced the literary merit of the work*'. 24 He was partly proud of the fact that Flecker's work gained the merit it deserved from the literary angle and partly glad that the advance publicity about the camels and Eastern pantomime had been inaccurate. In fact there were camels present, but Harris had produced the caravan effect without using the real beasts! He cut tiny profiles out of three-ply wood, painted them himself and placed them on an eccentric track behind the distant sandhills of the last scene, so that, as the pilgrims left 'The Gate of the Moon', the camel train could be faintly seen, moving with stately pace along 'The Golden Road to Samarkand'. 25 Ainley was alone on the dim stage and it certainly sounds a most effective ending.

On the debit side, Marsh and other admirers of Flecker shuddered as various aspects of the lavish production were revealed to the packed theatre. They disapproved of the fountain spurting red at the appropriate

23 Goossens, op. cit.

24 Dean, op. cit., p189.

25 Ibid., p189.

moment and they thought Dean's spectacle involved too much scene changing and long ballets, which meant that drastic cuts were made to a few important developments in the script. Dean cut most of the Ghost scene which seems an unpropitious move as it provides a vital link between the ghastly earthly tortures of Rafi and Pervaneh and the spiritual implications between Hassan's and Ishak's decision to take 'The Golden Road to Samarkand'. The Ghost of Pervaneh claims:-

'... I know that in the end I shall find the Lover in the Garden of Peace...'

and Ishak claims:

*'... For lust of knowing what should not be known,
We take the Golden Road to Samarkand...'*

Goossens said that Delius did admit that the music was played completely to his taste but he left the theatre acutely depressed by what he called that '*stupid first-night audience of scatterbrains*' who muttered during the entr'acte. 26 Delius left the theatre promptly in order to retire to bed in preparation for an early return to Grez the next day. May Harrison 27 also records Delius's disgust with the audience:

'... he and Mrs Delius had been to see my people at the time 'Hassan' was produced, which had so greatly distressed him and made him quite ill. At the first performance the audience had talked loudly through all his music, and he could hardly hear a sound of it'. 28

Julia Chatterton also mentions this in her review and writes:

'...The preludes and entr'actes, to which we were never permitted to listen by certain members of the audience without having to strain every nerve in the effort...' 29

However, the critics were unanimous in their praise for Flecker, Dean and Delius with the obvious reservations which are their privilege. The play ran for two-hundred and eighty-one performances to packed houses. After the first night Mme Flecker sent this telegram to Dean:

'... I must tell you again I never hoped for anything so perfectly beautiful as your production and I know for sure how much Roy would have liked it...' 30

26 Goossens, op. cit.

27 May Harrison (1891-1959): Delius wrote his Double Concerto for her and her sister Beatrice. May also gave the first performance of Delius's Third Violin Sonata (1930), and recorded the First Sonata.

28 From 'The Royal College of Music Magazine' May 1937 No 2. (Reprinted in 'A Delius Companion', ed. Christopher Redwood).

29 From 'The Musical Standard', 20 October 1923.

30 Dean, op. cit., p189.

Readers will be interested to know that Mrs Redwood is preparing a talk on 'Hassan', to be given to the Delius Society in the autumn. Besides commenting on Flecker's art, she will examine the different versions of 'Hassan', its relation to other texts set by Delius, and some interesting parallels between the lives of the two men.

Dating a Delius Song
Lionel Carley and Robert Threlfall

When Sir Thomas Beecham's long-awaited book on Delius was first published in 1959, mention of a number of hitherto unrecorded (if admittedly minor) works was included. On p47, for example, after listing the titles of the well-known *Five Songs from the Norwegian* of 1888, Sir Thomas went on to name three other songs which he implied by this context were contemporaneous, and two of which had never been mentioned elsewhere. These were:

Now Sinks the Summer Evening (Ibsen)
Dream Roses (Heinitz-Marie [sic])
Quicker, my horse (Geibel)

The publication-history of the last-named was considered in a note by Christopher Redwood and Robert Threlfall in 'The Delius Society Journal' No 42, pp5-7. The first, entitled in the MS *Hochgebirgsleben* but beginning with the words "*Nun ruht der Sommerabend*" and dated 1888, was published in Rachel Lowe's 'Catalogue of the Music Archive of the Delius Trust', as plates 28-29 on pp118-9. It is the second of this oddly-assorted trio to which it would now be appropriate to devote a few moments.

We recently took a closer look at a letter written to Delius in 1898 by Marie Krönig, wife of the composer's cousin, Arthur Krönig, to whom the *Mitternachtslied Zarathustras* had been dedicated that very year. Like the majority of the letters in the Delius Trust Archive from Marie and Arthur Krönig to Delius, this one only exists in the form of a typed translation. The English is not particularly idiomatic (the translation almost certainly having been made by a German speaker without a full command of English), and we have therefore to some extent regularised the text; great care has been taken not to alter the sense in any way.

The letter runs as follows:

9 Landgrafenstr.,
Berlin W., 16th Nov. [1898]

Dear Fritz

I wonder what you will say if I approach you to-day with verses. No doubt you will think me completely out of my mind. But nevertheless I cannot 'stint' myself (as the Berliners say) of this 'poetical' visit to your 'studio'. Ever since I have been singing your last songs based on the poems by Jacobsen, the idea of sending you a few of the poems of which I am guilty will not leave my silly head. The 'red roses' from the poem: "Thro' long, long years we must atone" have made me a little furious, since some time ago - long before I knew anything of Jacobsen's poems - I also wrote a 'roses' poem, the idea of which is vaguely similar to the other one - but Jacobsen has said it all in a much clearer and more beautiful way. Now I am taking the liberty of sending you my poem and at the same time I am adding a few others of mine. Do you know why? There is a hope slumbering in my heart that you may perhaps set one of them to music. If

TRAUM ROSEN (Marie Heinitz)

F. DELIUS.

Langsam und schwermütig.

Voice *MF*

Dunk-le, schwüle Som-mer nacht aus ge-heim- - - mes-vol-len

Piano *MF*

tie-fen Wo die müden Wün--sche schlie-fen - sind die

Träu - - - me auf-ge-wächt. Glück - lo - - sen

Flechten sie zum schweren Kranz um der See - - - - le

f. dump-fes Seh-nen *MP* Blu--men Kel--che

f. *p, sotto voce*

schwer vor Thränen Herbst erblüh-te oh---ne Glanz

p *MP*

p sempre Traum

Ro--sen Traum Ro---sen

ppp *[5]*

you think them all bad and if none of them affords you any musical inspiration, then please never mention this letter either to Arthur or to me, as Arthur does not know anything about it. I have not told him anything, since if you should reject my poems I would be too ashamed. German wives are not, as a rule, indulged by their husbands and feel great respect for them. If you do, however, compose anything - which I hardly dare hope - then I will patiently wait until you send me the song; I hardly need tell you how happy this would make me. Your latest songs, too, seemed wonderful to me, but too good for the mob that populates this earth.

With much love

Yours ever

Marie Krönig

The Jacobsen song referred to by the writer of this letter is undoubtedly *Red Roses* ("Thro' long, long years"), composed by 1897 and recently first published by Stainer & Bell in their album 'Ten Songs by Frederick Delius' (1973). Arthur Krönig died in 1899; and Delius's prophecy in a letter from Berlin to his wife-to-be Jelka, dated 14th December 1900: 'She [Marie] will probably marry Heinitz' evidently came true, as a comparison of handwritings on documents signed by Marie Krönig and Marie Heinitz in the Delius Trust Archive is sufficient to prove. The song *Dream Roses*, then, with words by Marie Krönig, should be dated around 1898. The original autograph MS (Delius Trust Vol 39, ff.23-4) is not signed by the composer, nor does it bear the name of the author of the words. Another MS (ibid., ff.25-6), in a copyist's hand, bears Delius's own signature, above which he has written '(Marie Heinitz)' - these additions being of later date as is proved by his use of the name Frederick instead of Fritz. Assuming, then, that Delius set these lines shortly after receiving them, his discretion in preserving his collaborator's anonymity is probably to be traced back to her letter and her views on German wives and their husbands.

This interesting little personal sidelight has not, unfortunately, left us a work of any great moment. *Traum Rosen*, however, is the only known instance of Delius's choosing to set a song to words by any other than an established poet; it is furthermore one of his rare solo songs best suited to a baritone voice. Looking at the MS with hindsight, one can now recognize that both the handwriting of the musical text and the harmony of the accompaniment belong to about 1898 rather than to the 1888 which Beecham implied. All that remains is to round off this story by printing the little song for the first time, which, by kind permission of the Trustees of the Delius Estate, we are now enabled to do.

Note: Knowing only too well the difficulties often caused by wrongly-identified musical handwriting, let me at once state that this transcript has been specially made by myself in order to facilitate reproduction in these pages. RT

Book Review

'A Delius Companion' Edited by Christopher Redwood

To be published on 22 April by John Calder

288 pages, 18 illustrations (mostly unpublished), price £7.50

ISBN 0 - 7145 - 3526 - 5

Few compilations of this kind have been less deserving of the encumbrance of an introduction than the present tribute to Eric Fenby. It needs no Imprimatur: its contents are already winged, ready to fly to those whose love for Delius's music makes them avid to read more about him. So writes Felix Aprahamian in his Introduction to this volume of collected essays about Delius. Well, there is enough here to satisfy the appetite of the most avid reader - no less than twenty-six separate writings, many surely unfamiliar even to the most enthusiastic Delian, gathered in handy form into a real treasury of little-known fact and opinion, collectively providing a work of reference which will be invaluable in years to come.

The earliest essay dates from 1903; thus the new work provides continuity, in a sense, from Lionel Carley's book on the Paris years. (How surely, if slowly, are the Delian life-threads being drawn together.) John Runciman was present at Delius's first London concert, about which he disarmingly remarks of his fellow music-critics as well as himself: *'The truth was that we didn't know what the devil to make of this music; and most of us were frank enough to say so.'* Next comes Gerald Cumberland whose piece, based on a chance rehearsal meeting with the composer, leads to a not particularly acrimonious public exchange of correspondence, Delius disclaiming all responsibility for what he apparently said. Edward Dent's 1907 review of the première of 'A Village Romeo and Juliet' deals especially with the use of Keller's novel for the libretto, which in his opinion *'must seem to have renounced almost all the features which give the story its characteristic charm'*. More interesting is his condemnation (after only one hearing) of the Prologue and the Dream sequence, which he calls *'decidedly unfortunate'*.

From the first decade we move on twenty years, for a number of articles written in the years either side of the 1929 Festival. Paul Klenau throws much light on Delius at rehearsal, Richard Capell recommends 'Sea Drift' and the 'Song of the High Hills' among the masterpieces as being *'particularly lovely and beguiling'*; Constant Lambert and Neville Cardus (both 1929) are characteristically perceptive and clear. Beecham's newspaper article in which he recommends the award of the Order of Merit to Delius (!) is chiefly interesting because it leads to a visit by one of the paper's reporters to Grez and an interview with both the composer and his wife. Much of this is pure journalese, showing Delius clearly on his best behaviour, and most tactful about the OM; his infirmities, which have *'broken his health, made him completely paralysed and threatened with total blindness'* are blamed on the war; yet he is recorded as *'laughing gaily'*.

In the thirties it is good to have Elgar's own account of the visit he

paid (with Fred Gaisberg) to Grez, May Harrison shedding more light on the burial question, and Ernest Newman lamenting the loss of Elgar, Holst and - particularly - Delius. CW Orr recalls the composer critical of Elgar's music and, surprisingly, denying his Bohemian Paris years: *'I'm no Bohemian, nor ever was. I like my meals at regular hours'*. Among so many musical articles, the need for variety is met by a fascinating horticultural review of the garden at Grez by a neighbour, Philip Oyler: his description of the *'riot of colour during six months of the year'* is as evocative as anything I have seen. Also from this period is Percy Grainger's wide-ranging and frank appraisal and singer Cecily Arnold's account of the five days at Grez during which she sang all his songs to Delius. This ends with a tribute to Jelka's devotion, a theme taken up by later writers; a whole piece is devoted to her by Heinrich Simon, and her role is expanded by Cecil Gray. Several people pay tribute to her artistic ability, but Gray (writing in 1948) describes her as *'a painter of appalling pictures'*. What is also interesting about Gray (apart from his statement *'Nothing Delius ever wrote is a flawless masterpiece'*) is the fact that Jelka approached him shortly before her death to write the 'official biography' and then withdrew the request upon learning that Beecham had decided to do it.

In later years, aside from Beecham's 1953 piece about his forthcoming Oxford production of *'Irmelin'*, 1962 finds Deryck Cooke rounding on some of his fellow critics and seeking to vindicate Delius's sense of form by an exhaustive analysis of the Violin Concerto. More recently, William Randel and Rachel Lowe deal with the years in Florida and Norway respectively, Robert Threlfall's invaluable monograph on the different versions of the Piano Concerto (already familiar from his lectures to London and Midlands members) is reprinted, and Christopher Redwood discusses the operas at length. Lionel Carley adds much to our knowledge of Hans Haym, whose work for Delius's music he rightly regards as *'equally remarkable and scarcely less significant'* than Beecham's. Here we learn of Haym's serious doubts about parts of the new *'Mass of Life'* which he was preparing for performance at Elberfeld: *'... it seems to be impossible for me to get on terms with the 'Tanzlied der Mädchen'! You must be prepared for me to omit it. I don't like the first chorus very much either ... Finally, I don't agree with the ending of the whole ... could you possibly decide to scrap this ending ... this ff ending is really not at all like you, for the little pp tail which you have tacked on can't put it right again.'* Tacked on, indeed! These views, a few among many more to follow, must have irritated Delius considerably.

'The chief reason for the degeneration of present-day music lies in the fact that people want to get physical sensations from music more than anything else. Emotion is out of date and intellect a bore'. Thus the composer himself, in an assertive contribution to Philip Heseltine's journal *'The Sackbut'* in 1920; as Felix Aprahamian observes, he would have been unlikely to modify his views had he been writing today. This is a most worthwhile inclusion.

The proofs I have seen promise a very handsome book indeed, and the photographs (which I have not seen) sound exciting. I wish, perhaps, that the notes on the contributors could have been allied to their

individual writings instead of being listed together at the end, and that the essays themselves might have observed strict chronological sequence. But these are unimportant points, and scarcely likely to disturb anyone's enjoyment of the whole. I hope I have said enough to recommend this new volume far and wide. No more attractive or fascinating idea could have been hit upon to celebrate the 70th birthday of our beloved and admired President, Eric Fenby, who himself is mentioned in tribute in several of the articles. Editor Christopher Redwood's list of acknowledgements is typically generous, but the greatest debt is of course owed to him; his long period of painstaking work has been done lovingly, and it shows.

Lyndon Jenkins

English Songs at Leighton House

There was a good attendance at Leighton House for the recital of English songs by Jean Austin Dobson and Michael Goldthorpe on Friday evening, 23 January, and I would like to say a word of appreciation to the compiler of the programme for the very attractive grouping of the songs.

Of the first group of Delius songs, 'The Bird's Song', the least familiar to me, was particularly well sung by Michael Goldthorpe. Jean Austin Dobson sang the three Delius songs in the second half of the programme, which included the haunting 'I-Brasil', and 'The Nightingale has a lyre of gold', with which Miss Dobson explained she had a special association, since WE Henley had dedicated the poem to her grandfather, the Victorian poet, Austin Dobson.

Of the group of songs by Crafton Harris, the most memorable for me was 'St Agnes' set to a poem by Mary Wilson, about an Isle in the Scillies, reminiscent in mood of 'I-Brasil' and movingly sung by Miss Dobson. Of the group of songs by Anthony Noakes, 'Comrades', set to words by Wilfred Gibson, was given a most compelling performance by Michael Goldthorpe. Miss Dobson gave a mesmeric account of 'The Fox' from the group of songs by Peter Warlock, and in complete contrast, 'Hen's Nest', from the songs by Stuart Ward, displayed Miss Dobson in humorous vein. The pianist was Graham Johnson who played the often very taxing accompaniments with much skill.

I would like to record my thanks to Anthony Noakes (a long-time member of the Delius Society) for this very successful evening, and for all his hard work which helped to make the concert possible. On a personal note, I have very happy memories of musical evenings with Crafton Harris and his wife and family at their home in Stockwell, and I recall that it was at Leighton House that I met this gifted composer in 1963 and introduced him to the Delius Society, of which he remained a devoted member until his death last year.

Estelle Palmley

Recording News

Recently released

'Songs of leisure and love' with The Alban Singers conducted by Peter Hurford.

Argo ZRG833 £3.25

Contents include "To be sung of a summer night on the water" (with Rogers Crump-Covey, tenor) plus partsongs by *De Pearsall, Warlock, John Gardner, Wilbye, Morley, Tomkins, Dowland, Rubbra* and *Cornyshe*.

To be released shortly

The new recording of "To be sung of a summer night on the water" (with Robert Tear, tenor) coupled with *Patrick Hadley's* "The Hills", performed by the Cambridge University Musical Society Chorus and London Philharmonic Orchestra conducted by Philip Ledger.

To be released in June. HMV Angel SAN393 £3.50

A new recording of "On Hearing the First Cuckoo in Spring" and "Summer Night on the River" was made on 3 November for Readers' Digest by the New Philharmonia Orchestra conducted by William Jackson. The other works are by *Ravel, Ibert* and *Debussy*.

Other news

The new EMI recording of 'Fennimore and Gerda' was completed in Copenhagen in early March with the same performers as heard in the transmission of the EBU's concert on Monday 22 March. Release is expected later this year on two discs.

The recording of the *Delius* Double Concerto with Menuhin and Tortelier, conducted by Sir Charles Groves, will take place in May this year.

The first of the two Beecham/*Delius* sets will be released in November of this year and should comprise all the pre-1940 recordings including some previously unpublished material, plus a reprint of the recently republished *Delius* biography by Beecham.

Malcolm Walker

Although no official communication has been received from Messrs Boosey & Hawkes, we understand that they have published a study score of 'Fennimore and Gerda' at £6.50. The new printing of the piano concerto is also on sale.

Further to the advertisements for Delius recordings reproduced in Journal No 49, Mr AC Harland has kindly supplied a further, and more decorative, example shown on the opposite page.



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Summer Night on the River. In Two Parts (No. D1635—4s. 6d.).

Walk to the Paradise Garden ("A Village Romeo and Juliet"). In Two Parts (No. L2087—6s. 6d.).

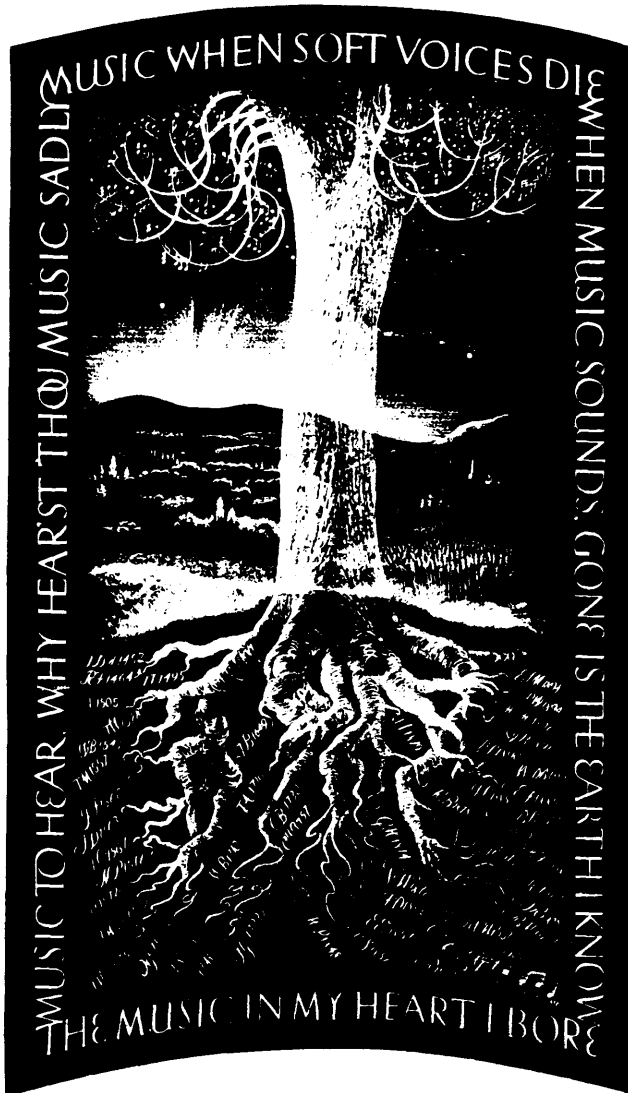
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A Window to English Music

On 10 January 1976, ninety people filled the tiny Parish Church of Ashmansworth in Berkshire to hear a concert in celebration of English Music. The Concert, conceived by Joy Finzi, represented a programme that Gerald Finzi, who lies buried in this most English of country churchyards, would have certainly cherished. Composers, discovered and rediscovered by Finzi (eg Thomas Mudge and John Garth) were given an



airing, while John Carol Case, in almost his last concert before retirement, convinced us that he is still one of this country's two greatest baritones.

A memorial window to Gerald Finzi, engraved by Laurence Whistler, was set in the porch of the church. Its design reveals music as a symbolic tree, its roots ending, or rather beginning, with the initials of fifty English composers, and its branches budding into notes. Ann Hechle has painted the full names and dates of the composers on either side of the window. Frederick Delius's name lies interposed between those of Elgar and Vaughan Williams. The church is now very much a shrine to English music and the window, recently exhibited at the Fine Art Society, Bond Street, London, is a masterpiece and one of Whistler's finest creations. Although the music of Delius and Finzi finds inspiration in two very different worlds, this permanent memorial set in a beautiful English village, must surely bring them very close together.

Michael Salmon

Obituaries

CW Orr

It is with regret that we record the death of the composer CW Orr, a friend and disciple of Delius, who was for many years a member of the Delius Society. We hope to include an appreciation of him in our next issue.

Ernest Mallet

The death has also occurred of Mr Ernest Mallet, a London member of long standing. We express our sympathy to his widow and family.

Correspondence

Ballets to the Music of Delius

Dear Editor

Regarding Mr Dennis's two queries in your Journal No 49 the following remarks may be of interest. Prior to 1948, various conductors, notably Sir Hamilton Harty, had played extracts from the music of 'A Village Romeo and Juliet' in the concert-hall. We can safely assume that the music used for the ballet produced at the Metropolitan Opera House, New York, in 1943 was selected similarly, there being no other source available then but the complete score of the opera on hire from Messrs Boosey & Hawkes Ltd. It was because of this unsatisfactory procedure that the late Ralph Hawkes commissioned me to make a concert-suite in 1948.

The whole of 'Paris' was played for the ballet 'Nocturne' produced at

Sadlers Wells on 10 November 1936. I recall the skilful doubling for reduced forces on that occasion, and how well the music was played in the pit.

Eric Fenby, London

Delius in Holland

Dear Editor

I received the October 1975 edition of the Delius Society Journal last month and all I can say is that this is the best yet. The printing is certainly professional in every respect with the reproduction of Delius's house on the middle pages being particularly noteworthy. More power to you; keep up the good work.

English music, and Delius in particular, is beginning to make some headway in Holland. Though I see few reports of live concerts of anything but the small works, the larger pieces are beginning to get some play from the broadcast orchestras. Only last week there was a very passable performance of 'Paris' by the Omroep (Dutch Broadcast) Orchestra conducted by an unknown (to me) by the name of Francois Huybrechts. Other English composers seeing some action are Moeran with his Symphony played by the same orchestra conducted by Edo de Waart. Also Elgar's 'Dream of Gerontius' was given an absolutely stunning reading by the great Willem von Otterloo. I have tapes of the above if anyone would like copies.

N Steven Lindar, Zeist, Netherlands

At about the time that the above letter arrived, I heard from Mr D Scorgie of South Africa about a recital of Delius songs given in February in Johannesburg, and from Miss E Gerhardi of Bonn who told me of a German broadcast of the 'cello concerto. (This was a repeat of the WDR recording made in January 1974 by Klaus Heitz with the Cologne Radio Symphony Orchestra under Gabriel Chmura, and mentioned in Journal No 45, page 4. Miss Gerhardi tells me this was the fifth time it had been broadcast.) In addition, the article 'Delius and Strindberg' which I wrote for 'Music and Letters' last year is to appear in a German publication. It would seem, therefore, that interest in the music of Delius outside Great Britain and the USA is by no means negligible.
Editor

Attendance at Society Meetings

Dear Sir

As a founder-member of the Delius Society who has made every effort over the last 14 years (often under difficult practical and financial circumstances) to attend not only Society meetings, functions, London concerts but also out-of-London events, etc., I am astounded at your editorial comment bemoaning the fact that not more members were present at the Midlands Group performance of Scenes from 'Irmelin'. Possibly

members - particularly those like myself living in the provinces - are fed up with the clannish clique that now seem to be running the Society? After all, the Delius Society was originally formed in Delius's Centenary Year to foster a wider interest in all aspects of Delius's music as well as bring together in closer contact lovers of this great English composer's music.

When Estelle Palmley was Secretary of our Society one was always assured of a warm friendly welcome. In recent years the opposite has been this writer's experience - indeed the talk by our Vice-President Sir Charles Groves was an occasion for snooty aloofness on the part of many Committee and London members. How disdainful Delius would have been of such an attitude! (And what would he have thought of the Committee member who asked a musical friend of mine attending the 1968 Hammersmith production of 'Fennimore and Gerda':

"Are you a member of the Delius Society?"

"No"

"Well what are you doing here then!'"

And this at a public operatic performance!) If the Society wishes to promote further losses of out-of-town members carry on the good work!

Finally, two points of disagreement with your editor:

(1) If 'Irmelin' is to be staged again let us have it done professionally please by either the Camden Festival (at the Sadler's Wells Theatre) or by the English National Opera. The 1968 Hammersmith Municipal Opera production of 'Fennimore and Gerda' was an embarrassing flop, musically and productively, redeemed by the estimable 1970 Camden production. The conductor on that occasion was the under-rated Myer Fredman, and he shaped the score and directed his forces with mature poetic mastery. As a first rate Delian interpreter Mr Fredman should be given every encouragement.

(2) Your Editor's use of the noun sensuality in the context of the first 'Brigg Fair' interlude is surely a misuse? (Random House Dictionary definition: "unrestrained indulgence in sensual pleasures; lewdness; unchastity." Perhaps Mr Redwood was thinking of Scriabin?) More appropriate surely is Deryck Cooke's phrase (used in his 1962 Third Programme Centenary talk and reproduced in 'The Listener', 25/1/62) ecstatic sensuous beauty? For this listener at least that phrase not only has the ring of truth about it but commandingly describes Delius's output and achievement.

RO Wright, Dudley, West Midlands

Forthcoming Events

1 May 1976

Royal Liverpool Philharmonic Orchestra, conductor Sir Charles Groves
'In a Summer Garden', Horn Concerto No 2 Strauss with Alan Civil, Symphony
No 5 in E minor Tschaiakowsky
Liverpool

7/8 May 1976

Philadelphia Orchestra Concerts, conductor Eugene Ormandy
'In a Summer Garden', with 'Taras Bulba' Janáček, 'Dances of Galanta
Kodaly and 'Symphony No 2' Borodin

15 May 1976

Maidstone Symphony Orchestra, conductor Bela de Csillary, violin Hugh
Bean.

Performance of Delius's 'Violin Concerto'. Programme also includes
'Festival Overture' Shostakovitch and 'Symphony No 8' Dvorak. Tickets
£1.30, £1.00, 80p and 50p.

College Communal Centre, Oakwood Park, Tunbridge Road, Maidstone.

24 June 1976 7.30pm

'Cello and Piano Recital by Julian Lloyd-Webber and Yitkin Seow. Programme
includes Sonatas by Delius, Britten, Ireland and the first performance of
the unpublished 'Romance' for cello and piano by Delius.

Purcell Room, South Bank, London SE1

This programme may also be given on 22 June at the Helsinki Festival.
Details yet to be finalised.

25 June 1976 7.30pm

It is hoped to arrange a Delius Society meeting, further details of which
will be announced later.

Holborn Public Library, Theobald's Road, London WC1

26 June 1976 4.00pm

AGM of The Delius Society, followed by a buffet dinner. Further details
to be announced later.

Venue to be confirmed.

10/12 September 1976

National Institute of Adult Education course no 1329: 'Eric Fenby, Delius's
Amanuensis'. Fee: £10.00 inclusive.

Theobald's Park College, Waltham Cross, Hertfordshire.
